

Expanded texts 2

Content of the 33rd Biennial transformed
from the use of several article spinning
(underlined textual expansions)

Press Release

33rd São Paulo Biennial rethinks / repeat curatorial role / function

Opening in September 2018, seven artists comprise the curatorial team / crew

Less than a year before its opening, the 33rd Bienal de São Paulo – Affective Affinities proposes a shift in the way the exhibition itself is organized / sorted out. In an effort to propose / that allows you to endorse an evolution in the pervasive / inescapable curatorial model in contemporary / cutting-edge / present day art exhibitions, Gabriel Pérez-Barreiro's proposal to distribute / appropriate decision-making power / basic leadership control and to focus on the creative relationships between processes / strategies / bureaucracies and artists was selected / become / turned / changed into by the Fundação Bienal.

As a way of questioning / as a method for scrutinizing the predominant thematic model in contemporary curatorial projects / present daycutting-edge venture, the 33rd edition / version proposes an alternative / an opportunity “operating system” / “working framework” / “device” / “machine to shed light” on the way that artists articulate and understand / recognize their creative communities. Seven artists from different backgrounds, generations and art practices were invited / used by Pérez-Barreiro to each conceive a group show / a ideological list in which their work dialogues with that of their peers / friends. As a result, the Bienal will host seven different exhibitions curated by the following artists:

Alejandro Cesarco is focusing his research on artists / specialists that work on translation / interpretation and image; Antonio Ballester Moreno proposes a dialogue with references that touch on the history / the records of abstraction and its relationship / dating / courting with nature, pedagogy and spirituality / otherworldliness; Claudia Fontes will activate / prompt issues involving the relationship between art and narrative; Mamma Andersson will examine figuration

in the painting tradition / painting lifestyle, from popular art to contemporary art / artistic creation convention; Sofia Borges will research tragedy and the ambiguous form / vague shape; Waltercio Caldas will develop a historical reflection / mirrored image on form and abstraction and Wura-Natasha Ogunji will bring together a group of artists that work with proximity, sharing issues on identity and African diaspora. “By engaging directly / without delay with the artist, this model gives privileges process and affinity in dialogue with a long tradition / way of life / long custom of artists acting / performing as curators / guardians”, explains Pérez-Barreiro. The seven group / institution exhibitions will be complemented by various solo exhibitions selected by the chief curator / central keeper. The final list of participants will be announced in the first half of 2018.

Affective / full of feeling Affinities

Affective Affinities is the guiding principle behind this Bienal. The expression brings together Goethe’s concept of Elective / non-compulsory Affinities (1809) and Mário Pedrosa’s thesis “On the Affective Nature of Form in the Work of Art” (1949). As a key figure in the history of art and a political activist / lobbyist, Pedrosa played / performed a unique role in Brazilian modern thought generally and in the early editions / variations of the Bienal de São Paulo specifically: “I am inspired by Pedrosa’s commitment to the diversity of artistic languages / magic dialects, his conviction that art is an expression of freedom and experimentation, his faith in the / religious inside the artist, and the social and transformative role that art can play by expanding sensibility”, explains Pérez-Barreiro.

The title is clearly / sincerely not a theme for the exhibition, instead it reflects the way in which it was conceived. Just as in Goethe’s book / e-book the relationship of the protagonist / hero couple is impacted by the arrival / the appearance of guests (a process he discusses in terms the affinities between chemical elements), in a parallel manner the curators / caretakers of the 33rd Bienal de São Paulo are interested / inquisitive about in showing the artistic and cultural links / demonstrating the aesthetic and social connections and affinities and the multiple influences that are intrinsic to the artistic process / the various impacts that are natural for the imaginative procedure.

Mediation / intercession, architecture / structure / engineering and editorial project / article venture

The education / training / manage the progress of instructional ventures, architectural / compositional / and editorial projects are being developed in line with the concepts established by the curatorial proposal. Working in partnership with the Fundação Bienal, the invited collaborators are Alvaro Razuk (exhibition design), Lilian L'Abbate Kelian and Helena Freire Weffort (education), Fabiana Werneck (publishing) and Raul Loureiro (visual identity / character to see).

In order to emphasize the different exhibition proposals that constitute the Bienal, the architectural project designed by Razuk will prioritize a clear articulation between the various exhibitions, also providing ample areas for social gathering / plentiful zones to party and rest.

The mediation initiatives / intercession activities within the educational project / the instructive task center focus on the economy / on the financial system of attention, in an effort to offset the distraction caused by the huge volume of information and images / pixels / opinions to which we are subjected daily. Encouraging visitors / traffic to question / to impeach the exhibition, the approach focuses on the quality and power of the attentive gaze, privileging long and intentional engagements with the artworks / artistic endeavors through a series / a chain of suggested exercises / physical activities in looking / searching.

For the editorial project / the enterprise of the article, the traditional catalogue / the customary index will be replaced by a series of artist books. The Bienal will also publish / post / tweet an extensive catalogue of the exhibition after the opening / the hole / the outlet, including photographs of the installation / set up / establishment, as well as interviews with participating artists. The graphic identity of the 33rd Bienal de São Paulo uses the Helvetica font as its visual / visible identity, prioritizing clarity / readability and neutrality. In line with the idea of a non-thematic exhibition, the number 33 will be highlighted as a graphic element / photo detail.

In an attempt to align thought and feeling, creation and reflection, the 33rd Bienal de São Paulo is conceived as an exhibition that favors experience over discourse, discovery over theme and plurality over uniformity. By questioning power relations / members of the family within the art world and shifting the weight / the burden

of decision and moving the heaviness of basic leadership, the 33rd Bienal de São Paulo aspires to reaffirm the power of art as a unique place / vicinity to focus attention in, to, and for the world / arena.

33rd Bienal de São Paulo - Affective Affinities

September 7 2018 – December 9 2018

Pavilhão Ciccillo Matarazzo, Parque Ibirapuera

September 4, Press preview

September 5-6 Press, professional and guest preview / proficient and visitor review / elected

Accreditation from January 2018

www.bienal.org.br

Images for download: bienal.org.br/coletiva

Press information

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Link to original text

http://imgs.fbsp.org.br/files/33bsp_release_coletiva_EN.pdf